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uppon everye pointe as well for that I wolde not be tedious unto you, as for that leysure servethe me not thereunto."\*

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### THE HILDEBRANDSLIED.

(NOTE:—This translation is based on Karl Simrock's poetical translation into modern German and the literal prose version contained in Koegel's *Geschichte der deutschen Litteratur*. I have tried to make my translation as nearly literal as possible. It has been my aim to reproduce, if possible, by means of frequent alliteration and a kind of rhythmical prose, something of the rude vigor of the original).

\* Since writing the above I have had access, in the Harvard Library, to Speght's *Second Folio of Chaucer* (1602) and to the Folio Edition of Dryden's *Fables* (1700), which contains the Chaucer text employed by the modernizer. A comparison of this last with the two editions of Speght proves that the *Fables* text was taken from the *Folio* of 1598 and is entirely independent of the *Folio* of 1602. A few passages from the three works will show this: *Knights Tale*, 220, 1589 (2, 1), *Fables* (570), "And therewith he blent and cried, ha;" Speght, 1602 (2, 1) "And therewith he blent and cried, ha, ha." *Knights Tale*, 388, S. 1598 (2, 2), *Fables* (574), "That ther nys water, erthe, fyre ne eyre:" S. 1602 (2, 2), "That ther nis water, earth, fire ne aire." K. T. 404, S. 1598 (3, 1), *Fables* (575), "A dronken man woten wel he hath an house;" S. 1602 (2, 2), "A dronken man wot wel he hath an house." K. T. 444, S. 1598 (3, 1), *Fables* (575), "The assen deed and cold;" S. 1602 (3, 1) "The ashen deed and cold." K. T. 590, S. 1598 (3, 2), *Fables* (578), "There was no man that Theseus hath der;" S. 1602 (3, 2), "That ther was man that Theseus durst der." K. T. 708, S. 1598 (4, 1), *Fables* (580), "That shapen was my dearh erst my shert;" S. 1602 (4, 1), *death*. K. T. 831, S. 1598 (4, 2), *Fables* (583), "As men hun tolde;" S. 1602 (4, 2), "As men hun tolde;" K. T. 843, S. 1598 (5, 1), *Fables* (583), "so hodosly;" S. 1602 (4, 2), "so hidiously." K. T. 913, S. 1598 (5, 1), *Fables* (584), "Of wemen for they wepen every in one;" S. 1602 (5, 1), "Of wemen for they weepen ever in one." K. T. 1121, S. 1598 (6, 1), *Fables* (588), "A romble and a shwow;" S. 1901 (6, 1), "A romble and a swough." K. T. 1264, S. 1598 (6, 2) *Fables* (591), "And some wold have a pruce shield, some a targe." But why go further. Ten examples prove the point as well as fifty.

"In the much discussed passage *Nonne Preestes Tale*, 366, Whan that the moneth in which the world began," etc., Speght adapted in 1602 *Folio* (82, 2) all readings proposed by Thynne; Dryden has, however, followed (*Fables*, 618) the reading of 1598 *Folio*, as he has its note (*supra*). In 1602 *Folio*, Speght has either suppressed or compressed into his "Vocabulary" the Annotations of 1598. We find in 1602 "Vocabulary" S. V. "Kenelme," "Kenelm was slaine by his sister, *Quendrida*." As we have seen, Dryden following 1598 *Folio* calls the murderess, *Quenda*; and employs the reading "Mereturike" (1598) instead of "Mercenrike" (1602).

I heard it said . . . . .

That in battle-encounter both were met,  
Between two hosts, Hildebrand and Hadubrand,  
Father and son firm fastened their armor,  
Got ready their gear, girded their swords,  
The heroes, over their harness; to battle they hurried.  
Then spake Hildebrand; hoarier-headed was he,  
Willier and wiser; he warily asked  
In words full few, who was his father  
In the host of heroes, . . . . .

. . . . . "Of what kin art thou come?"

Tell me only the one, the other I know:  
I can in the kingdom all kindreds recount."  
Hadubrand spake, Hildebrand's son:  
This our aged men told me long ago,  
Old and counsel-loving, living in earlier days,  
My father is hight Hildebrand; I am hight Hadubrand.  
Early he went eastward, escaped from Otacker's ire  
With Dietrich hither and many a hero.  
He left in the land his young wife lamenting,  
A bride in her bower with an unwaxen bairn;  
Heirless that folk when eastward he fared.  
But daring deeds for Dietrich he wrought,  
My father in the fight, of friends then forsaken.  
And fierce toward Otacker flamed his wrath;  
But ever to Dietrich truest and dearest of warriors,  
He found before all the folk the fight he loved most.  
Many brave men remembered him well.  
I believe he is living no longer." . . . . .  
The All-Father knows in Heaven above  
That never henceforth to fight shalt thou fare  
With hero so close of kin" . . . . .  
Then he took from his arm the tight-circling ring,  
Finished with Kaiser's gold, as the king gave it,  
The hero-lord of Huns: "This in high favor I give thee."  
Hadubrand spake, Hildebrand's son:  
With the spear should men take spoil,  
Point against point; thou appearest, aged Hun,  
All too cunning; for me thou cajolest  
Poorly with words; with point thou wilt pierce me.  
To old age art thou come, yet ever deceitful.  
But soothly to me said the sea-farers  
West-bound over Wendel-sea, that war took him off.  
Dead is Hildebrand, son of Heribrand."  
Hildebrand spake, Heribrand's son:  
"Plainly I see in thy sword and spear  
That happily thou hast a good lord at home;  
Thou art not forced to fare forth from this land. . . .  
Alas! God of might! a miserable fate is mine!  
For sixty summers and winters I wandered about,  
And ever went I to the folk's war-throng;  
Yet surely none of the cities saw death strike me down.  
Nor shall I see my own child kill me with sword,  
Lay me low with the lance, or I his life shall take,  
Yet easily now thou mayest, if thou the might hast,  
From so worthy a man the war-weapons win,  
Bear off the booty if thou be'st the better.  
Yet most craven of East-folk must men call him  
Who refuses thee fight, now thou art fain for it,  
The hand-to-hand conflict: This encounter decides  
Which of us must now make gift of mail-coat,  
Or bear from the battle both of the byrnies."  
Then swiftly sprung the ash-spears together

In sharp-sounding clash ; the shock smote the shield ;  
Then together flew the flint-hard falchions ;  
Cruelly they cut the clear-shining shields,  
Till the linden-wood lasted no longer,  
Worn out with weapons. . . . .

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## SPANISH PUBLICATIONS.

### II.\*

6. *Doña Perfecta*. Novela española contemporánea, por BENITO PÉREZ GALDÓS. With an Introduction and Notes by A. R. MARSH, Assistant Professor of Comparative Literature in Harvard University. Boston: U. S. A., and London: Ginn and Company, 1897. 8vo, pp. xiii+271.

In two years no Spanish books for American schools have reached the Editor of MOD. LANG. NOTES, a fact which shows clearly that Spanish is still very far from occupying in our Colleges and Universities the position held by French and German. One of the reasons for this apparent neglect of a language of such great importance to this hemisphere, is the difficulty which not only our students, but we teachers likewise, meet in the attempt to master the intricacies of the language itself, and to find trustworthy guidance in the study of the modern literature of Spain. The Spanish-English dictionaries are bad, the grammars are incomplete, and the only available history of this century's Spanish literature is far from satisfactory.

In these circumstances, it is a charitable, and also an heroic, act to edit a modern text with an introduction and notes. The editor is almost entirely thrown upon his own resources, and he can look only to his own investigations to give him light in the darkness. The demand for Spanish texts, moreover, though growing, is too small to bring remuneration, and these considerations combined have probably deterred more than one aspiring teacher from appearing before the public with an edition whose imperfections he was the first to see.

Of all the Spanish novels of the last forty years, Galdós' *Doña Perfecta* is perhaps the

<sup>1</sup> Cf. MOD. LANG. NOTES for March, 1895, (vol. x, Col. 182-192).

most widely known, and probably the one that lends itself best to being read in our classes. The story is of exceeding interest, the characters are drawn with a masterly hand, and lastly, the book is so small that twenty-five hours are sufficient to work through it. In fact, it may be doubted whether the editor could have made a happier choice.

However, one rather grave objection has been made to Galdós; namely, that his language is not always correct. While this would take away but little from his merit as a novelist, for the same thing has been said of the *Quijote*, the matter surely deserves attention when it is proposed to use his works in our classes. Such niceties, it is true, may be ignored when two hours per week for one year is all the Spanish that a student gets; but where he is expected to continue his studies, the point should not be overlooked, and the teacher should from the outset lay due stress upon the author's deviations from the rules, so as to give the student the full benefit of the information to be derived from the work in hand.

Unfortunately, *Doña Perfecta* also shows Galdós' inaccuracy of expression; not in the dialogue, for no one handles the colloquial language of today with more consummate skill, but whenever the author himself begins to speak, his slips are frequent. In fact, many points of syntax might be illustrated by Galdós' shortcomings in this little book, and it would be exceedingly curious and instructive to make a comparative study of the grammar of *Doña Perfecta* and *Pepita Jiménez*. A review of a text for beginners is, however, not the place for disquisitions of this sort, and it is time to speak of the edition before us, and first of all of the Introduction.

It occupies nine pages. The first three deal with Spanish literature previous to modern times; one page is given to the modern novelists in general, and five to Galdós and his works. Of these five, one and a half pages speak of his twenty-two historical novels; the thirty-six volumes of social studies are treated in two pages, while one page is given to a summing-up of the author's characteristics.

It will be evident to those who are familiar with the Spanish texts "with notes" that have